

Sets in Order

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The Magazine of Western Square Dancing

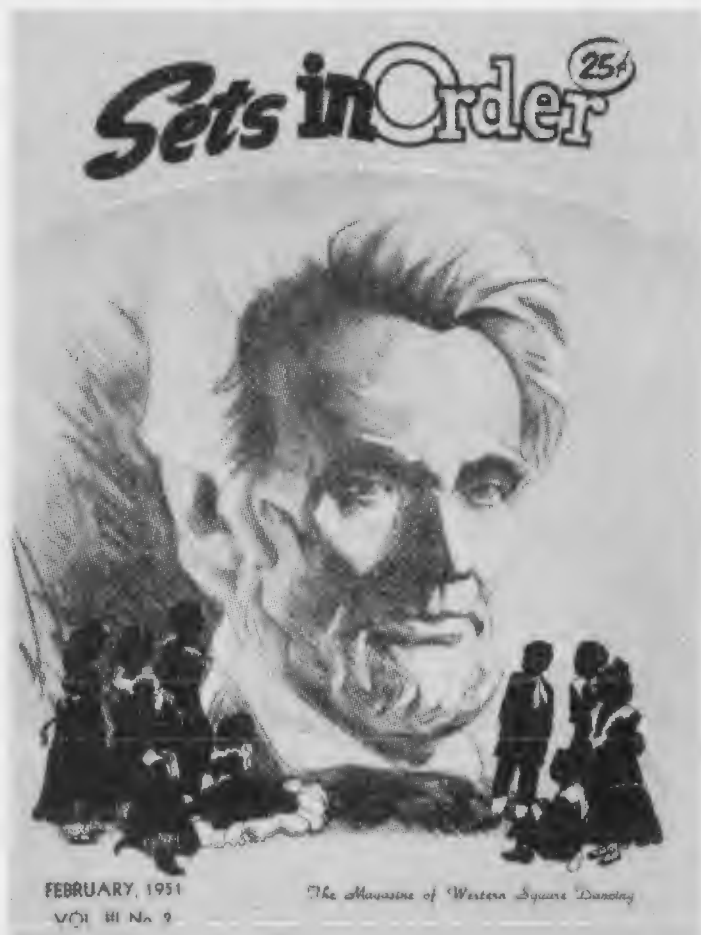
Sets in Order

VOL. III No.2

ON THE COVER . . .

While in the Navy during the last war, one of my real good buddies, Gene Anthony, drew this picture of Abraham Lincoln and presented it to me, realizing how much I enjoy anything and everything pertaining to our 16th president. It seems most fitting that we use this picture of Lincoln for our February issue, as it not only commemorates the birthdate of this great American, but it symbolizes the freedom of America and the greatness of our heritage, which is all of ours to share.

Bob Osgood, Editor



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Application for entry as second class matter is pending.

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What About

WESTERN SQUARE DANCING?

AS THOUSANDS of new square dancers each week join the hundreds of thousands already taking part in the great upswing in popularity of western square dancing, it comes time to take a closer look at this activity and find out just what it is that is proving so appealing to so many.

Following five years of World War II, and finding themselves still faced with many gigantic world problems, persons living in the big cities, as well as in the rural areas, felt a need for a type of social recreation that would take their minds away from the burdens of the world and allow them to participate in some form of energetic and challenging pastime. Western Square Dancing seemed to fill the bill.

As early as 1940-41, small groups of individuals in different sections of the country had begun lifting this great American dance out of mothballs, where it had been allowed to grow more and more dormant. They found it in the girls' gym classes of schools; in the rural areas where it had lived for years and will undoubtedly live in the same way for years to come. Square dancing was a historical left-over, a social recreation, but geared to the particular eras most popular in the memory of those old timers who kept it alive. There was no dissatisfaction, nor was there any room for newcomers.

Western square dancing never intended to be a true type of cultural study. It had its origin in a melting pot of the finer and more challenging features of the American folk dance of the various community types.

"What a horrible thing," became the cry of the museum and custodians of our "old" American dances. "What are they doing with *our* American folk-dance!"

Traditional Dances

Actually, nothing was being done to, or with, the rural and ever-valuable traditional dances. Those who wished to retain their own element of authenticity continued as before in their own small groups. There was no change to them, they sought no newcomers, they offered no challenge, they were happy.

Newcomers to the field of square dancing weren't looking for a history book of tradition. They were looking for an outlet for enthusiasm,

for individual expression, and, most of all, for *fun!*

As in the case of the many who sat by and watched with amazement the speed of the 20th century, clinging closely to the horse and buggy, the kerosene lamps and the wood stove to preserve the "backbone of our history," there are those who tried to yell, "Halt!" to up-to-date square dancing.

What actually was happening to the square dance? First of all, the Western square dance provided flow and smoothness. Otherwise uninteresting dances were streamlined. For instance, the traditional single visiting dances, with their long periods of inactivity for most of the dancers, were changed, retaining the basic figures, but allowing all the dancers to keep working all the time. Thus the monotony of long tips evolved into shorter and more varied figures.

The basic fundamentals, however, which were as old as the dance itself, stayed the same. As in cooking, these main ingredients were mixed into different forms and shapes, which, when carefully planned, took on new beauty and challenge for the dancers.

What is "Western"?

Asked for a recipe of western square dancing, an expert might analyze it by saying, "Take a little bit of the basic fundamentals of the early New England quadrilles, add to that a pinch of the spirit and flowing motion of the Kentucky running set. With that blend the patter and some of the patterns of the Texas caller. Then, for gaiety and liveliness, season with the Mexican influence found in the Southwest of our country. Mix carefully for a period of years. It will taste better each time you try it, for it improves with time. You can't eat too much of it, for each bite adds a different taste thrill."

For those who cry, "What has happened to our folk-dancing?", there is no cause for alarm. Every folk custom had its origination somewhere in time. Thru usage does it attain true folk characteristics. Without progress, it dies. Continuous progress, with the opportunity for each person to lend his own individuality, and each generation its mark, is a significant feature in keeping folk customs alive.

Why Western Square Dancing—Cont'd.

The people who found Western square dancing fun were the ones responsible for its path. From the handful of callers and small groups of dancers in different areas grew new leadership. Each individual expressed his own ideas and found here an outlet for originality. No longer, as in the case of earlier square dancing, were dances held only once a month and then spasmodically. As clubs sprang up, the same amount of time was spent in this activity as would have been spent at a picture show or a night club. It was also something which demanded planning, which challenged the mind of the business man, and knew no social bounds in small towns or large.

Publicity

Any activity which attains "boom" proportions, as did Western square dancing, naturally gets into the headlines. Because of its picturesqueness and wholesome fun, it attracted the attention of writers and of cameramen. In all this fast growth it was fortunate that most of its publicity was in good taste and did much to make known the availability of square dancing to all. Almost all forms of competition; dancing contests, callers' contests, etc., which might have resulted in ill feeling, were outlawed by the dancers and their representative groups.

Folk Recreation

Folk recreation is first of all a people's recreation, in which common folks get together as friends and neighbors to share a good time. Its main goal is fellowship; it is home-made and it is co-operative, not competitive. Most square dancers are simple and sincere—not exhibitionists.

In its early development, callers found the best way to answer the demands of many non-square dancers for a "taste" of square dancing, in exhibition groups, well trained in the dances of the day. Thus, in almost every area, pioneer groups with enthusiasm developed routines, smoothed and perfected patterns. When they showed the results to outside groups, they found that it made

many new advocates of square dancing. As the square dancers in general improved and became more able to follow all the commands of the caller, the need for exhibition groups was not nearly so great. More common today are the demonstration squads picked from among average dancers in the clubs, who can, without rehearsal, depict smoothness and teamwork.

Regular Groups Important

The forming of regular square dance groups and clubs has made it possible for the dancers to attain relaxed enjoyment and rid themselves of the frenzied antics characteristic of those dancing for the first time. In an activity that has taken on such huge proportions, the important elements must be carried thru and the unimportant dropped along the wayside. The sincere, whole-hearted play of square dancing is what will live, while the pretentious exhibitionism will die in short order.

Square dancing is indeed a group activity. This was demonstrated during the last year when 15,200 square dancers filled four city blocks to dance to 37 callers on a program geared at a level for those who had been dancing for a year or more. Compare this to a spectator sport where thousands may sit in the stand to watch 22 men contest on a football field. The entire keynote of Western square dancing is demonstrated in its group sharing, as compared to the hectic competition of many other types of activity.

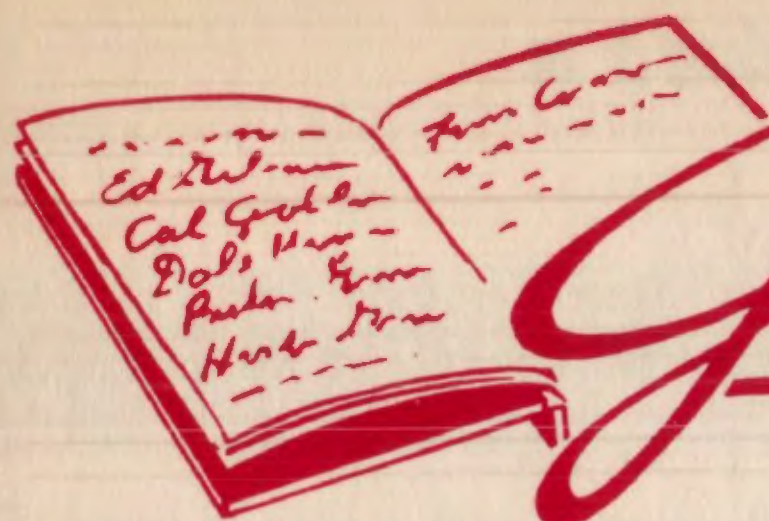
Relax!

One of the chief reasons for the success of square dancing is that it affords complete retirement from the cares and worries of the present day. After a busy day in the office or the home, the square dancer finds much relaxation shedding a serious mood and joining in the co-operative spirit of square dancing.

This is further evidenced by the gay costumes which can replace the more sober office wear. A man seems entirely lifted and changed when he is allowed his first opportunity to dress comfortably and colorfully. The clothes appropriate

Continued on page 31

In your March copy of *Sets in Order* you will read several pages on some of the most popular Mixer Dances being done today, and you will read what some of the folks in different parts of the country think about mixers and how they use them. In addition, you will read the regular features—the Caller of the Month, the Guest Caller from out-of-the-state, 'Round the Outside Ring, surprise features, and most important, another Grunden cartoon on the back page. Be sure to get your March copy and every coming issue of *Sets in Order*. The \$2.50 a year is well worth the cost of the new calls and round dance instructions alone. (Use the handy subscription blank on the last page of the Green Sheet.)



MEET OUR

Guest Caller

SUZIE-Q SWINGIN' ON A VINE

All eight to the center and balance back
Partners join inside hands, shoulder high, and
all four couples simultaneously move towards
center and then backward, opening away from
partner to a balance position as they return to
place.

Swing your honey on the outside track

Allemande left and the ladies star

Around in the center but not too far

Gents remain in corner position while four
ladies right hand star once around back to cor-
ner gent.

Same pretty maid a flip and a twirl

Gents face CCW, corners again join left hands
and the joined hands are immediately flipped
upward to give the ladies impetus for a right
face twirl past the gents' left side, to join right
hands with partner.

And a grand right and left with each pretty
girl

Hand over hand 'til you meet your own,
Take your honey and promenade home.

First and third go forward and back
Forward again to a right and left thru
Turn right back for a Suzie Q

Turn as a couple as in ladies' chain

Turn the opposite lady with the right hand
'round

Turn your partner with the left hand 'round
Turn the opposite lady with the right hand
'round

Turn your partner with the left hand 'round
Swing on the corner like swingin' on a vine

All four swing on corner

Swing the next gal down the line

Next lady to the left

Same two gents with a brand new dame
Go into the center and back to the ring



Doc Newland

Doc Newland was first exposed to square dancing in 1930 at a country barn dance in South-eastern Colorado, but it was not until 1937 in Denver, that he became enthusiastic about the possibilities of square dancing as a wholesome means of adult recreation. He took a course for callers and the demand for his services began and increased. When he went to Milwaukee, Wisconsin, in 1943, there was only one place to square dance—the Wisconsin Avenue Social Center, where three sets was considered a good crowd and two-thirds of the dancers were ladies. In January, 1944, he took charge of the square dancing program for the Milwaukee Recreation Dept. This was a nucleus for the growth of the many different square dancing groups that exist in the Milwaukee area today. Currently Doc is conducting a complete teaching and dance program from beginners thru intermediate and advanced, with open dances at each level.

Go forward again to a right & left thru
Turn right back for a Suzie "Q"

Etc., as above until partners are together again.
That's the one you call your own
Take her, boys, and promenade home.

Standardization Committee gives a

R E P O R T

on round dancing

In the January issue of Sets in Order, we listed the latest report of the Square Dance Standardization Committee. Here is the latest report from the Sub-Committee on Round Dance Standardization.

THE COMMITTEE recommends for consideration and adoption the following material as a suggested way of presenting Round Dances in a standardized form to various groups. As observed earlier, in the first reports made by this Committee, the greatest emphasis was being put on newer and more intricate Round Dances—often with more than one verse. The great trouble arising from such an arrangement was the fact that the great number of dancers were missing the basic fundamentals of the Round Dancing. They were also at the same time skipping over many of the older and familiar round dances of several years ago.

Because progress is important, and because all dances were invented at one time or another, it is not right to discourage new dances from being introduced. However, in order to encourage round dancing as a complete field, anything that will interfere with its progress, that will discourage the dancers from participating, or that will make for confusion in the dance field as a whole, should be discouraged.

In order to establish the smoothness of the floor patterns, the Committee urges that consideration be given to some attempt to limit verses of the Round Dances to one for each. It also makes the recommendation that, as a goal, some sort of a committee be established, much as in the case of the Square Dance Sub-Standardization Committee, where those wishing to introduce a new Round might present it in front of a group of individuals who will agree upon the way it is to be presented; then, if satisfactorily understood, and thought to be of advantage to the greatest number of dancers in the area, the dance will be released in mimeographed form to

all callers in the area. If such a plan is accepted, the callers should agree not to introduce a new Round Dance unless it has the O.K. of such a governing body. This plan, if properly worked out, would have the following advantages:

1. The dance would be in its complete form, well worked out with proper music before being introduced. In this way the possibilities of misunderstanding and thereby different interpretations of the figures could be eliminated.
2. A control as to the number of new rounds would be set up.
3. Such a Committee could aid the originator of a new round dance by pointing out its flaws before such a dance was ever presented to the public. In this way, rather than having a great multitude of complicated dances, existing for just a short period of time, a fewer number would be presented that would last as long as the activity is popular.

This Committee therefore recommends that the fundamentals of each of the categories of Round Dancing be stressed, and along with each of the categories it recommends the following examples which are the basic dances being used by a group of Southern California teachers and agreed to by them as being the most essential.

I. THE WALTZ

1. Basic Waltz
2. Rye Waltz
3. Merry Widow Waltz
4. Black Hawk Waltz
5. Veleta Waltz
6. Spanish Waltz
7. Three-Step.

II. THE VARSOUVIANNA (MAZURKA)

8. Basic

III. THE TWO-STEP

9. Basic
10. Manitou
11. Trilby
12. Laces and Graces

IV. THE POLKA

13. Basic
14. Heel and Toe
15. Cotton-Eyed Joe

V. THE SCHOTTISCHE

17. Basic Schottische
(Cowboy or Military)
18. California

VI. THE GAVOTTE

19. Basic
20. Glowworm
21. Oxford Minuet

VII. MIXERS

22. Oklahoma
23. Narcissus
24. Varsouvianna
25. Patty Cake
27. Circle Schottische
27. Spanish Circle

A ROUND DANCE WORKSHOP

Following the suggestion in the report made by the Round Dance Standardization Committee of Southern California, a trial session was held December 10, 1950, in the offices of Sets in Order. Besides members of the Standardization Committee, Round Dance instructors of the area were also invited to attend. A report of the purposes and plans of the Round Dance Sub-Committee was covered along with the final report and recommendation and teaching order for Round Dances.

Following this, seven couples demonstrated Round Dances new to the area for those present. They included Swanee River, Stumblin', The All-American Promenade, The Music Box Waltz, Rainy Day Refrain, Merry Christmas Polka, and the Broken Down Merry-Go-Round.

As an experiment, this initial attempt met with some success. This report, with accompanying pictures, is presented with the idea that similar attempts at such standardization might also prove successful in other areas where Round Dancing has taken a definite hold.



OXFORD MINUET

AN OLDER ROUND DANCE

With so much emphasis being put on round dancing fun these days, we thought that for a while we would run one old and one new couple dance with each issue of Sets in Order.

One of the more familiar and most enjoyable rounds is "Oxford Minuet," printed herewith.

RECORD: "Oxford Minuet," Decca 25059, no introduction .Imperial 1094.

FORMATION: Couples in open dance position, inside hands held, facing CCW.

DANCE: INTRODUCTION: 4 meas.

A. Done in a stately fashion, as if you were doing an old court minuet. Description is for gent, lady does opposite.

Start with left foot, walk forward, L, R, L, and point right foot forward.

Face CW, join new inside hands and repeat walking steps R, L, R, and point L foot forward.

Face partner, step on left, point right foot across.

Step right, point left. Repeat step-points, left and right.

Repeat all of A, but on last two measures, lady does right-face turn under joined hands (gent's left, lady's right) on three steps, and curtsies deeply while gent bows.

B. In closed dance position, 16 two-steps or polkas around circle, travelling CCW, but turning CW. These polka steps are as gay and carefree as possible. For a lively variation, try giving the lady a quick right-face turn under the arm on the eighth polka-step, taking only one measure to do it.

How to get MORE FUN

.(Portions of an article distributed by the Central District Square Dance Assoc. of Okla.)

1. Plan every event Carefully and well in Advance!
2. Publicize every dance and special activity Extensively!
3. See that every member has an important job at least twice a year!
4. Use a different committee for each dance—it might do any or all of the following:
 - a. Plan the theme as to decorations, etc.
 - b. Decide on methods of mixer dances.
 - c. Select a guest caller.
 - d. Serve as host couples.
 - e. Call the members before the dance.
 - f. Plan the program of dances.
 - g. Provide the M.C. for the dance.
 - h. Provide inexpensive light "eats".
5. Have good, well-planned mixer dances—not just circle mixers. Also use some novelty dances.
8. Check up frequently on members who are absent or have dropped out of club. Hold a reunion. Keep an attendance record.
9. Gather names of prospective square dancers and help teachers organize classes.
10. Always boost square dancing. Support every activity sponsored by your square dance associations. Tell everyone your club members have loads of fun on all square dance activities!

TEA FOR TWO

A NEWER ROUND DANCE

In answer to your many requests, we print herewith the dance originated by Irene Bacon, Crissy Pickup, and Jerry Jerabek, "Tea for Two."

RECORDS: Windsor R-606, C & L 201.

FORMATION: Couples in circle around the room, partners facing, man's back towards center. Both hands joined with partner. Man's footwork is described; lady's is just the opposite, except as noted.

- A. Counts 1-16. Starting on L foot, take one two-step towards but to left of partner so that R hips are adjacent and arms straight out from shoulders. Starting R foot, take one two-step back to starting position. Repeat, only advancing to R side of partner so that L hips are adjacent. Drop hands, partners do-sa-do, passing right shoulders, gents starting L foot, in four two-steps. Return to starting position.
Counts 17-32. Repeat action of Counts 1-16.
- B. Counts 1-8. Still holding both hands and progressing CCW around room, man steps to side on L foot, steps R across in back of L, steps to side on L, steps R across in front of L. (Grapevine step). Man then steps to side on L, draws R up to L, steps again to side on L, and draws R up to L. Counts 9-16. Repeat action of Counts 1-8 in opposite (CW) direction, starting on man's R foot. Counts 17-24. Progressing CCW around room, man takes 2 two-steps forward starting L foot, while lady does two complete right face (CW) turns with four steps, R-L-R-L, under her own R and man's L arm. Partners face, join both hands and take two "draw" steps as above. Counts 25-32. Lady makes four complete right face (CW) turns under her own R and man's L arm in eight steps starting R foot while man dances one complete turn CCW around lady with 4 two-steps. End in var-souviennne position, partners facing CCW around room.
- C. (Man and lady both use same footwork during this part.)
Counts 1-16. In varsouviennne position, both starting L foot, take two two-steps forward. Then take two two-steps in place, the man looping his L arm over the lady's head, causing her to make a $\frac{3}{4}$ right face turn and ending with partners facing, man's back to center of room and partner's hands crossed. Take two two-steps in place while man loops L arm over lady's head so that she makes a $\frac{1}{2}$ left face (CCW) turn. Man steps forward towards lady as they return to varsouviennne position so that both are facing away from center of room at end. Partners take two two-steps turning together CW to end facing CCW around room with man on inside. Counts 17-32. Repeat action of Counts 1-16 except to end with both facing away from center of room, still in varsouviennne position.
- D. Counts 1-8. Progressing CCW around room, in varsouviennne position, dancing far enough apart for good footwork and both starting on L foot, repeat the "grapevine and draw" steps described in first counts of Part B.
Counts 9-16. Repeat action of Counts 1-8 in opposite (CW) direction, starting R foot. Counts 17-32. Dropping L hands and with lady changing to opposite foot from man, lady now makes a $\frac{1}{4}$ CCW turn with one two-step to face man and then takes one two-step slightly backward, while man takes one two-step in place and one two-step slightly backward, ending with partners facing, man's back to center, holding R hands and standing apart from each other. Starting man's L, partners take two two-steps towards each other to assume ballroom dance position. Partners then do four clockwise pivot steps, starting man's L, making two complete turns. While man does two two-steps in place starting L foot, the lady makes two complete CW turns under her own R and man's L arm in four steps. End in original starting position ready to repeat the dance.

Repeat entire dance for total of three times.

(Explanation Courtesy Windsor Records)

Sioux City Sue...

A SINGING CALL

Swing, boys, swing, everybody swing,
All swing partners.

Promenade around the ring, promenade back home.
Promenade once around the set to places.

Everybody swing, now swing Sioux City Sue.
All swing partners.

First couple to the right and circle once around.
Couple No. 1 leads to couple No. 2 and circles L.

Do-sa-do your opposite lady once around
Do-sa-do opposite.

Do-sa-do your partner and you swing her too.
Do-sa-do partner; swing partner.

Both couples swing, now swing Sioux City Sue.
Both couples swing.

Take her to the next and circle once around;
Couple No. 1 continue to couple No. 3 and repeat the same action as in the first verse.

Do-sa-do your opposite lady once around;

Do-sa-do your partner and you swing her too;

Both couples swing, now swing Sioux City Sue.

Take her to the next, etc.

Couple No. 1 repeats the same action with couple No. 4. (Repeat the entire sequence for couple No. 2 and conclude with opening figure. Replay record for couples No. 3 and No. 4.)

(Imperial Record No. 1099)

Old time caller, are you? Too old to square dance? Well, you are only as old as you think you are. For example, here are a few pictures taken recently at a party given by the Promenaders in honor of Ray Shaw's 70th birthday. One of the first callers in the Southern California area, Ray seemed to have a pretty good time at his party, as you can see for yourself.



Y O U N G M A N

with a mike . . .

ROSS CHRISTIANSON

Eighteen-year-old Ross Christianson, who had his first calling experience just two years ago December 29th, with a lot of older and more experienced callers on the floor dancing, got tired of typing up the requests he had for his own calls so he had a small booklet of them published in October of 1950. Ross has an individual way, which has nothing to do with age, when he gets with that mike. Although registered for the draft, Ross does not yet come under the current conscription.



DO PASO WHAT

By Ross Christianson

Ladies center and back you go

Four ladies move to center of set and back to place

Four gents star on heel and toe

Four gents make r.h. star in center

Around the inside ring you go

Meet your honey with a do-pas-o

Gents star around to partners and turn them by the left forearm beginning a do-pas-o

Do-pas-o with might and main

Your partner left and the ladies chain

As do-pas-o is finished with left forearm to partner, gents turn four ladies to the center for a grand chain across.

Ladies chain across you go

Turn your opposite gent for a do-pas-o

Ladies turn opposites with left forearm for a do-pas-o

Partner left and corner round

Partner left with a full turn round and

On you go, a right and a left and a do-pas-o.

Gents turn ladies full around and start into a grand right and left, and do-pas-o with original partners.

Corners right then back to the bar

Gents to the center like allemande thar

Gents back up with original partners in regular allemande thar figure

Shoot that star with a full turn around

Turn your corner with a right when she comes down

Gents drop allemande thar star, walk around partners and turn corners by right forearm.

Back to your own with a left allemande

Full turn around to beat the band

A right to the next and a right and left grand.

Gents turn partners full around on the allemande, give right to the next, etc., in a grand right and left. This leaves all the gents with original right hand ladies for their new partners.



**IT STARTED
WITH AN
IDEA!**





We turn the spotlight of recognition this month on an Altadena, California, couple who have made their own telling contribution to the square dancing picture in Southern California. We mean Doris and Bob McCartney, adept and enthusiastic square dancers, who prepare and publish a Directory of open dances called Open Squares.

The idea was born about six months after Doris and Bob started square dancing early in 1949. As they became acquainted with other square dancers they found that the main topic of conversation seemed to be concerned with where to dance.

Since Bob's business is offset printing, the idea grew up quickly, when it seemed so very evident that a good, up-to-date square dance directory was much needed. The first one, called Promenade, published in September, 1949, was designed to cover only the local Pasadena area, but, since a caller who called there also had dances in Long Beach and Glendora, the inevitable result was expansion. Now the re-named Open Squares comes out monthly and covers the entire area coinciding with that of the seven Southern California Associations.

The McCartneys work through the callers to assemble their listings. They now check on each caller each month to keep the information on the dozens of dances (sometimes that many in one

night!) accurate and as timely as possible. They list only open dances—those where the public is welcomed. This has made Open Squares invaluable not only to local dancers but to out-of-town visitors.

Information about classes BEFORE they are started is also sought by the McCartneys as there are many requests for such groups.

At first Open Squares was a "give-away" directory, but this soon became impossible to continue as the demand grew, so now each copy costs a dime. The subscription rate is \$1.00 per year, and well worth it.

Doris does the "office" end of the work, taking charge of the listings and helping to set type. Bob then takes over, with the paste-up, photography, stripping, and on through the press-work. Only the linotype and binding are "farmed out."

Even with Bob's regular job and Doris' domestic tasks, which include supervision of their 11-year-old Johnny, the two find time to belong to Linda Vista Country Cousins in Altadena; and Square Stars of Arcadia. Johnny, too, is a square dancer with the Boots and Belindas. And you can bet the McCartneys make it a point to get around and see what's doing at as many open dances as they can cram into their busy schedule.

The accompanying photos by Joe Fadler show the McCartneys at work on Open Squares and at play in a dancing mood.

WELCOME For Your SQUARE DANCE CLUB

ALMOST every mail brings requests for help in forming and managing square dance clubs and Sets in Order plans, here and in future issues, to give you articles which will deal with specific phases of club organization and continuance. This month we have examined a number of club constitutions and from them compositely have gleaned material for a sample constitution, which, with embellishment, may serve as a general pattern.

In Southern California, many of the clubs have no written rules at all and a minimum of officers whose duties are to see that they have a smoothly running club. Thus time that might be spent on parliamentary procedure, is used for square dancing, the original purpose of the club. However, many clubs feel the necessity for a written constitution to keep that very smoothness in the club's management. Herewith we print the sample constitution which contains workable and proved methods of simple organization.

SAMPLE CLUB CONSTITUTION

By-Laws

PREAMBLE: The members of.....are banded together in a spirit of friendliness and good fellowship to share the pleasures of square dancing. In order that the club may function smoothly as a group for the benefit of all, the following By-Laws are herewith established.

ARTICLE I

NAME

The name of this club shall be.....

ARTICLE II

MEMBERSHIP

Section 1. Membership shall be limited to.....members.

Section 2. An applicant must be sponsored by a member. Acceptance to be made by the membership committee at time openings occur. Each member of Executive Board to choose one member to serve on membership committee. Membership committee, Board and Board Members will jointly pass on new members by majority vote.

Section 3. Members desiring to bring guests shall contact the Chairman of the membership committee at least 24 hours prior to date of meeting and make reservations. Membership Committee shall have right to limit number of guests to any meeting. Fees for guests shall be the same as for members.

Section 4. Membership fees shall be.....

Section 5. Members who fail to attend three consecutive meetings for which they have pledged attendance shall automatically be considered as voluntarily withdrawn from membership to the club. Members may appeal to the membership committee for any exceptions to the above. Members may also make application for re-entrance into the club and shall be placed on waiting list in ordinary sequence.

ARTICLE III

OFFICERS AND THEIR DUTIES

Section 1. The officers of this organization shall consist of President, Vice-President, Secretary, and Treasurer.

Section 2. Duty of the President is to preside at all meetings of this club and of the executive board; serve as an ex-officio member of all committees; appoint and/or remove members of standing committees; perform all other duties incumbent on his office. He shall countersign with the Treasurer all checks drawn on the funds of this club.

Section 3. The President shall act in temporary emergencies, such as change of hall, orchestra or caller. Permanent changes to be subject to vote of majority of members present.

Section 4. The Vice-President shall assume the duties of the President in his absence.

Section 5. The Secretary shall keep a correct record of proceedings of all business; an official membership list and attendance record; keep a list of all standing committees and a copy of the by-laws; conduct all necessary correspondence ;and serve as reservation chairman; as well as issue all membership cards which are to be signed by President and Secretary.

Section 6. The Treasurer shall be custodian of all funds of this organization; collect all dues and monies from other sources; pay all bills; prepare a written financial report at close of his term of office. All checks are to be signed by the Treasurer and countersigned by the President.

Section 7. The Past President shall serve on the new Board in advisory capacity for the next 6 months term.

Section 8. Each officer shall appoint one board member besides members of membership committee. Each board member will have equal vote with elected officers.

Section 9. Caller or callers of the club shall not hold office in the club.

ARTICLE IV

ELECTION OF OFFICERS

Section 1. Officers shall be elected by plurality vote for a period of six months.

Section 2. Election of officers shall be held at dances nearest June 30th and December 31st each year.

Section 3. The nominations committee consists of four members. Eight members shall be nominated from the floor. The four receiving the greatest number of votes shall be the nominating committee. The Secretary shall be present at all meetings of the nominating committee, with membership records.

ARTICLE IX

Section 1. These By-Laws may be amended by a two-thirds vote of all members present and voting.

'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets In Order" and will be collected

and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.)

Dancing and Oil Mix...

The first Festival in their particular area is being planned by the Beaumont, Texas Square Dance Council for March 31st. It will take place in the afternoon and evening at the Harvest Club on the South Texas State Fairgrounds in Beaumont. In conjunction with this the oil industry is celebrating the 50th Anniversary of the Great Lucas Gusher at Spindletop during 1951, so everyone who comes to dance will also have the opportunity to visit the Spindletop exhibit hall located on the fairgrounds.

Not So New After All...

Up in Lander, Wyoming, Hank and Alice Zimmerman are trying to find eight nights in the week to meet the demand for square dance instructions that come their way. They have their own exhibition group, the Lander Valley Dancers, teach in Riverton, Shoshone, Pavillion and Morton. In the course of their getting around they meet a lot of really "old-time" square dancers who remember some of the figures from an earlier day. One man was sure he had seen a similar Lindy Lee done to the same music when he was a little boy. Once Hank was teaching the western style do-si-do, in which ladies pass left shoulders, when someone spoke up and said, "Shucks, that ain't new. My daddy did it that way—back in Nebraska!" Mother Hayes, who remembers covered wagon days in Thermopolis, remembers also doing three different do-si-dos as the caller calls them. One was the grange do-si-do, one do-paso, and do-si-ballenet. The Zimmermans enjoy watching the faces of their dancers as they give a "new" something in the way of square dancing, and the dancers light up with recognition of something that brings back memories. Stubb and Netta Farlow are two of the old-timers, and led the Grand March for the Lander area Fall Round-Up. Stub has another claim to fame; he's the cowboy on the bucking horse on Wyoming's license plates!

Halls of Montezuma Call...

Kenny Howell, of Cody, Wyoming, went into the Marine Corps the day after Christmas, so his friends got together for a big fling before their favorite caller was on his way. On November 25th, the Square Dancers' Round-Up, as the farewell dance was called, drew 400 dancers to the Cody Auditorium where Kenny flung fast calls at them. People came from all over the Big Horn Basin, from Pinedale, Sheridan and Worland. The Glenn Wises from Pinedale entertained with several clever Mexican round dances and the whole affair was a whooping send-off to one of the most popular callers in the Basin.

Snake River Association...

Up in Eastern Idaho square dancing has reached that point of interest which necessitated the forming last fall of the Snake River Square Dance Association. Officers include Lawrence Walker, Stan Day and Ossie Mullins of Pocatello; Directors are Eddie Clark, St. Anthony; Roberta Koppes, Arco; Martin Mangum, Blackfoot; Jim Wakeman, Idaho Falls; Dorothy Nelson, Rickland; Spence Klevenow, Pocatello; and Mel Parks, McCammon.



Hank Zimmerman

Sets in Order

GREEN SHEET

OF LOCAL SOUTHERN CALIFORNIA NEWS

CLUB ACTIVITY VARIES

TELCO SQUARES ENTERTAIN

Telco Squares (The Telephone Co. Club of L.A.) has developed into a very enjoyable intermediate to Advanced dance under the excellent calling of Jim York. Recently the club entertained Bruce Johnson and his Friars and Squires from Santa Barbara. Bruce started from Santa Barbara, and picked up reinforcements for his Square Dance Invasion Squad at Ventura, Oxnard, Santa Paula and way points. When the visitors converged on the Telco Hall, which normally holds about 20 squares, the walls bulged slightly at the seams but everybody termed the whole thing fun. Telco Squares would be happy to exchange visits, in pairs or in force, with any other clubs. They meet every 2nd and 4th Friday nights.

GOLDEN CLUB IN LONG BEACH

The 50-year-young square dance group called the Golden Club, which meets at Houghton Park in Long Beach the first Thursday evening of every month has now reached the healthy membership of 145. January 4th was the annual "bring a guest" night when members could invite the younger set to come and dance with them. There are no dues of any kind connected with the Golden Club. Admit you're 50 or more, sign your name, address and birth-date (day and month only), and you're in.

SAN GABRIEL GABBY

By Neal

This month of St. Valentine will be welcomed into our Valley by none other than Cupid himself, complete with bow and arrow, at the Valentine dance of the Bow and Swing Club who, by the way, were hosts to the Wagon-wheelers of Chula Vista over the holidays. Eleven couples complete with children is a lot of hosting for the Halls, Evans, Madisons, and Grahams, and all swear they had a wonderful time.

At the Pro Bowl Football game over 1100 square dancers swung and danced with Roy Rogers and Trigger at half time in a gay spectacle arranged by Jack Hoheisal and called by Wayne Donhoff. Many of these dancers were from our Valley - even saw Del Holley and his San Dimas group there.

While this impressive affair was going on, the other half of our San Gabriel dancers were taking part in the Pasadena Recreation Department's Annual Square Dance Festival, to the excellent calling of Paulus Stone, Gilda Hangstone, Bill Mooney, Herb Leshner, Fred Marquardsen, Doc Alumbaugh, Bob Getts and Skipper Steimle. Whew! What a day for square dancers.

The Donhoff Brother Act (Clowns Supreme) is drawing a big crowd at the Paragon, including Lorraine and Stu Wilson, whose TV program is now seen Sundays at 3:00 P.M.

Whittier's Fifth Friday Club held an elegant whingding sponsored by the Doc Burrows, Harold Smileys, Aubrey Longs, and Dennis Kepharts. The Ozzie Stouts call for this fancy group.

The Square Stars of Arcadia, Herb Leshner calling, had a very exciting dance during the holidays. Under the direction of our popular Doris McCartney, they gave square dance dresses, boots, slides, ties and slippers for door prizes. Some shindig!

Speaking of cabbages and kings - did you know our Editor B.O. and lovely Ginger are dancing like mad thru the Middle West and East to show our California Style - and to keep warm!?!

Fashion Note of the Month: The cute sissy britches Esther Getts made from Bob's cutdown pajama pants, with lace yet! If Winter Comes?

Big plans afoot and ahead for the Western Association Jamboree at Bill Mooney's D-Square Ranch in Glendora on February 11th. This will be a two-session affair - afternoon and evening - and all for the price of one. Prez Allen Dunn, Dance Chairman Ralph Wahlmark and their crews are working like crazy to have this be one of the smoothest and most funful Jamborees yet. See you all there!

SANTA BARBARA PROMENADERS ELECT

Santa Barbara Promenaders started out their third New Year by electing Ernest Grigsby president, at their first January dance in Peabody School Auditorium on January 10th. Other officers chosen to serve with Grigsby are Bill Jacobs, vice-president; Elizabeth Johnston, secretary; and Marjorie Malis, treasurer. Promenaders meet the 2nd & 4th Wednesdays of each month at Peabody School Auditorium and all out-of-town dancers are cordially invited to join them in dancing fun.

SEND OFF FOR CARROLL WHITE

If you heard a loud report out Glendale way on Friday night, Jan. 5th, it wasn't a jet supersonic plane but members and guests of Tops 'n' Tips Club having a gay party. The purpose was two-fold, first, to celebrate the club's first anniversary, and secondly, to bid farewell to their caller, Lt. Cmdr. Carroll White, who is being transferred to Washington, D.C.

A large three-tiered decorated cake, flanked by two elaborate decorated sheet cakes, graced the refreshment table. At 10 P.M., with great ceremony, Caller White cut the first piece of cake.

Everybody had much fun dancing to Carroll's tip-top calling and the dancingest music by Shirley and her Beaman Brothers. Climax of the evening came during refreshment time when the club presented Carroll with a humorous plaque and a handsome fitted travel kit. After the presentation Stu and Lorraine Wilson, TV artists, sang an impromptu song, after which Dr. Dimwitty (actually Larry Clemmons, club president) made a return appearance with his famous illustrated "lecture" on "Mr. Average Square Dancer". The orchestra entertained with a number of songs, to top the evening off nicely.

Credit for the dance's success goes to Board Members Larry & Cass Clemmons, Herb & Princess Hartley, Bill & Jane Kellermeyer, Bob & MaryLou Speed, and Bill & Evelyn Rude.

BENEFIT SQUARE DANCE FOR HOLLYWOOD GUILD

February 4th is the date of the big Square Dance planned by a group of San Fernando Valley Dancers to benefit Mom Lehr's Hollywood Guild, which did such an excellent job in providing rest and recreation for visiting servicemen during World War II.

The dance will be held at the beautiful Los Angeles Breakfast Club, and some 400 dancers are expected. Three bands will offer highly danceable music and five topnotch callers, Ralph Maxhimer, Ed Gilmore, Paul Pierce, Jonesy, and Jim York will donate their considerable talents to the program.

With many of the Armed Forces appearing on our streets, it is intended that the Guild again pursue its former plan of supplying that much-appreciated "Home Away from Home" for service men and women, and to this end the Benefit Square Dance is dedicated.

Harris Woods is director of the activity, ably assisted by Marion DeSousa and a vast crew of willing workers from among the square dance ranks.

Any wishing to contribute to the worthy work of Hollywood Guild may send contributions to Anne (Mom) Lehr at 862 North Fairfax Avenue, Los Angeles, California.

TUJUNGA HAS MARCH OF DIMES PARADE

The big kick-off parade for the March of Dimes, which is usually held on Wilshire Boulevard, took place this year in Sunland and Tujunga on January 14th. Jonesy and other callers rode in the parade, presaging a benefit dance on January 27th at the American Legion Hall in Tujunga. Dwight Stewart called for this dance, which also featured prizes donated by local merchants, home-made cake and coffee and live music.

SAN DIEGO COUNTY REPORTS

By Doris Drockton

One of our favorite callers has made the news again! Roy Close has both his picture and call, the Circle Eighter, in a new book called "Your Favorite Calls and Callers" written by Jack Duncan of Abilene, Texas. It contains pictures and calls of callers from Arizona, Texas, and California.

A group of five clubs in the Heartland area formed the Heartland Square Dance Federation, June 29, 1950, with the idea of having a large dance on the fifth Saturday of the month, when it occurred. This area is in the form of a Heart, thus the name, also the name of a local pictorial newspaper. It runs from La Mesa and Lemon Grove on the west to Ramona and Julian on the north to Borrego on the east and down to the border south and peaks near Campo. This Federation was the offspring of the old Tri-Squares Group. Clubs included are: Balance and Swing of El Cajon; Circle 8 of Spring Valley; Huff 'n' Puffers of Grossmont; Promenaders of Spring Valley; and Ye Alpine Sashayers of Alpine. Officers are: A. I. Williams, President; Mrs. Hal Welch, Secretary; Arthur Sherman, Treasurer. The next dance will be March 31, 1951.

The Circle Eighters were glad to have Emma and Red Reynolds down for their dance Dec. 8th. They were transferred to Alameda some time ago, as Red is one of Uncle Sam's Navy boys.

CORNER OF THE HALL

By Lefty Allemande

After hitting a new low during the month of December - holiday fever, no doubt - square dancing in the Cow Counties Association is on the up-swing again. Better attendance and more enthusiasm is evidenced at clubs which have resumed weekly schedules.

Another good sign is plans for new beginner and refresher classes - not seen on a large scale in these parts for many a moon. Ed Gilmore has started a refresher course at Redlands City Hall Auditorium for some of the younguns' who had to drop out of the fun and now want to start all over again.

Ed Eaton is doing the same for Riverside peeps who dittoed. This one is at the Riverside Y.W.C.A.

Looking back, it is good to recall the rip-roaring New Year parties staged by both the Yucaipa Square Dance Club with Ed Gilmore calling, and the Fiddles and Frills Club shindig with Jim McDaniels doing the chortling.

The year-end events seemed to set the tempo for 1951. Ivan's Barn at 6077 Mission Boulevard, West Riverside, boasts activity at this atmospheric spot six nights a week. Eleven sets crowded into the Barn on January's first Saturday night for a rip-roaring hoedown. Eight sets showed up the same night at Riverside Y.W.C.A. hall, and Yucaipa had its usual enthusiastic dance to begin the New Year.

Newest club in the Cow Counties is the Bows and Errors which meets at the Buckboard Barn on East 9th Street, in San Bernardino every Tuesday night. Starting with a zealous five sets of intermediate dancers, it is open for additional members up to ten sets. Yours truly calls, with music by Fiddler B. B. Holland and Minnie Wheeler, pianist. Handling the affairs of the group is a steering committee composed of Dick and Frances Nelson, the Ed Schoolcrafts, Hap and Esther Williams, Boyd and Doris Robb, Bill and Marcel Mason and the Jack Cochrans.

Cow Counties dancers in general are pointing now to the big "Deficit Stampede" to be held Sunday, February 4 at the Valley Ballroom on Colton Avenue south of San Bernardino. It is to be put on to erase the slight deficit incurred at the Fall Festival. Ten callers will give forth, with all Cow Counties musicians taking turns furnishing the rhythms. Vaughn Dunlap is chairman of the event.

Speaking personally now - the PLM (that's pretty little mate) and myself accompanied by Jack and Jean Bart of Riverside enjoyed a wonderful evening of fun at the Glendale Tops 'n' Tips Club as guests of the Ray MacMahons. Only sad note was the "Goodbye to Carroll" motif. Carroll White's enjoyable calling will be sorely missed in Southern California - but not for long, we hope.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Bea Binns

'50 Farewell Jamboree....Guests of Honor at the well-attended Callers' Association Jamboree in San Leandro December 30th, were Ralph & Eve Maxhimer and Doc & Winnie Alumbaugh. Host clubs were the San Leandro Grasshoppers, Ashland Dip & Divers, Castro Valley Swingers, and Calico Squares & Circle Up. Bill Castner and Betty Grass made the arrangements and were largely responsible for the good time. Big Jim DeNoone played the music. A special round dance clinic, conducted by the Maxhimers, was held in the P.M. for Association members.

New Officers....For the Pioneers, S.F. YWCA: Len Johnson, President; and Ruth Martin, Secretary-Treasurer. Caller is Randy Randolph. For the 49ers, So. S.F.: Gene Hargraves, Chairman; Pine Eisfeller, Program Chairman; and Gene George, Secretary-Treasurer.

The Dancin' Dudes....This new club in the Walnut Creek area has officer-couples: The Homer Blincows, President; The Al Dorans, Vice-President; The Elmer Silows, Treasurer; The Harley Newmans, Secretary; and the Scotty McLeods, Board Members. Eleven caller-members, who belong to the Callers' Association of Northern California, take turns at the mike. At their very successful first party Jan. 6th, there was live music, their own callers plus five guest callers, over 150 dancers, an abundance of homemade sandwiches and cookies, and several clever stunts, such as, all men in some squares, all women in others, "Pass the Hat", to "Allemande left and grand right and left", and double squares.

Programs....Original program designs at several recent parties have been by Diana Doran, talented teen-aged daughter of the calling-dancing Al Dorans.

Open Squares Deep on the Peninsula....On Sunday afternoons at the Miramar Hotel near Half Moon Bay, Caller and MC Tex Dehoney keeps the squares lively in lovely surroundings. Friday evenings at the American Legion Hall, Mountain View, Don MacDonald calls for 3 generations of square dancers, and on Thursdays a square program is conducted by Jerry Shelton at Rhythmic Studios, Santa Clara. All square dancers are welcome!

Party Time....The Squarenaders from Oakland, noted for their neat exhibition work, were recently entertained royally by The Windbreaker Squares of So. S.F., Chic Burgess, Chairman. Versatile Bill Castner is the popular caller for both groups, and keeps them swinging.

"Calling All Folk Dancers"....Mildred Buhler's listenable radio program wound up its first year on the air with distinguished visitors from the South, Doc Alumbaugh and Ralph Maxhimer. The show may be heard Sundays, 10:30 A.M., KVSM, San Mateo, dial 1050.

UNIQUE EXCHANGE IDEA

Chuck Wasserman has thought up a commendable idea which has been adopted by his Chuck Wagon Squares meeting at Palms Jr. High on Tuesdays. Each 4th Tuesday Chuck will take a square from his group, go to some other caller's dance and call and dance with that group for the evening. Reciprocating, that other caller will bring a square from his 4th Tuesday group and call and dance with the Chuck Wagon Squares. First to make this exchange was Bill Mooney, on January 23rd, and Slim Pickins will follow in February. The idea affords a variety and challenge for the dancers and callers alike.

TAFT DANCING

Sets of dancers from surrounding areas converged upon Taft recently to dance with the Taft Promenaders in the Memorial Hall. The Wagon Wheelers and Circle Star Club from Bakersfield; the Taft Monday Nighters and Standard 11-C dance groups were represented. Lee Cook is the regular caller-instructor for the Promenaders and he was joined on this occasion by teen-age Ross Christianson, from Los Angeles. Ross brought along his own music, a fiddler-guitarist and the pianist, who is his mother. The Promenaders, an advanced square dance group, meets on Tuesdays in the VFW Hall from 7 to 10 P.M.

SILVER DOLLARS DANCE ALL NIGHT

The Silver Dollar Club of Escondido celebrated its first anniversary with an all-night dance January 6-7 in the just-completed Williams Square Barn in San Marcos. Over 125 dancers from San Bernardino, Los Angeles, and San Diego Counties were in attendance, with more than 80 remaining for breakfast at 5 A.M. Grapefruit, ham and eggs, fried potatoes, hot biscuits, jam and coffee were on the menu. The Coast Rangers, under "Pop" Williams, supplied music until 2:30 A.M., when they gave up, went home, and records took over. There was a break for refreshments and entertainment at midnight and during the whole dance 37 gallons of coffee were consumed! The barn itself, a project of callers-instructors Fred and Frances Williams, was completed enough for dancing Saturday afternoon just before the dance.

NEW CLASSES IN WHITTIER

On February 7th and every Wednesday for eight weeks, Ozzie and Margie Stout will hold a Beginners' Instruction Series at Jonathan Bailey School gym, Whittier, 7:30 to 10:30 P.M. Material covered will be basic work in both square and round dancing. This will be the Stouts' ninth successive series in beginners' instruction and their classes have proved popular and successful.

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Main Event Imminent . . .

There are twelve busy bees around Dallas, Texas, these days, with two highly successful Square Dance Jamborees under their belts and girding themselves for a third whing-ding in the form of a Festival. These twelve are the square dancers on the committee which planned the First Jamboree on November 23rd at Casa Linda Lodge, the Second Jamboree on January 29th at Cavalero Lodge, and are now hard at work on the main Festival, which is to take place March 23 and 24 at the Agricultural Building in Fair Park. At this main Festival, proceeds of which will go to the Dallas Society for Crippled Children, there will be open square dances on Friday and Saturday evenings and a Callers' Session on Saturday morning, as well as a Square Dance Clinic on Saturday afternoon.

The North Texas Square Dance Callers' Clinic, an organization composed of square dance callers throughout North Texas, voted to assist in sponsoring the Jamborees and Festival and members are devoting much time and effort in that connection. This Callers' Clinic has a present membership of some sixty callers, one of them being Raymond Smith of Dallas. Callers from all over the Southwest will be invited to participate in the March Festival, and the seventy-five square dance clubs in Dallas plus many outside will also join in the fun. Some 15,000 square dancers are expected to attend the two-day whoop-te-do. Lee Bedford, Sr., of Dallas, is chairman of the Sponsoring Committee.

Square Dancing Looms Up . . .

On the winter program for Adult Education at the Mott Foundation in Flint, Michigan, square dancing courses figure importantly. Harold Bacon taught a couple dancing course, as well as a beginning square dance class. On Thursday nights at Longfellow gym are the square dance parties, 21 of them to continue all through the winter. The school schedule announces, "Meeting new company and having fun are all part of the thrill in old-time dancing." Harold Bacon is the guiding light for these party nights, too.

Light Shines on Cambria . . .

One little stray ray from the Los Angeles glow of square dance enthusiasm found its way to a lovely spot about 200 miles up the Coast, Cambria, California, nestled between the mountains and the sea. There the glow began with a dim radiance but gradually brightened up the interest of the Cambria residents until they became imbued with the square dance spirit.

About ten couples started it all by meeting in a small community building. There didn't seem to be a building large enough to hold more than two squares. However, this group organized in July, 1949, named themselves the Pine Cone Trippers and danced to records.

The square dance spirit being so contagious, there soon began a demand from more people to participate. There had been a larger community building erected that would hold about 15 squares, so an instructor was hunted out. Because Chuck and LaDonna Hammond were regular visitors to the Southland and had attended dances in San Bernardino and its environs, they started an instruction class. As a guide, Chuck used Sets in Order publications and information from his father-in-law, Glenn Johnston of Rialto.

Soon the Pacific Promenaders organized and became an enthusiastic club. The biggest highlight of the club came when Ralph and Eve Maxhimer came to call a dance. The light is really shining now.

Fast Learners . . .

It shows what can be done when dancers are really interested and are well-instructed, too. In October, 1950, in Tucson, Arizona, a group with the Vincent Zukowskis as Chairman, started a square dance class for beginners. About 12 sets met every Wednesday for five weeks after that, and on November 1st, "Graduation Night" was held with diplomas, a special program, and the works. Patricia and Robbie Robinson were the teachers and callers for the group and for the "Jamboree"; Roy Pinkston and his Arizona Playboys gave out with the music; and those month-old dancers were executing with perfect aplomb such figures as Texan Whirl, You Call Everybody Darling, Alabama Jubilee, and Old Mill Wheel. The dance was such a success it's been turned into a regular weekly session.

The SQUARE OF THE MONTH



KENNY YOUNG

Kenny Young, who does a lot of calling in the Northern San Diego County area, just naturally comes from a square dancing family. His mother played the piano, his brother the fiddle and Kenny played a guitar, when he was a youngster, growing up in a very square-dancey atmosphere. When he came to California in 1934, Kenny called in San Diego, Santee, and for private groups. He called squares at the YMCA in Honolulu and on many of the South Pacific Islands during World War II. Now Kenny has dances and classes galore, for the Hemet Recreation Dept., Oceanside Recreation Dept., the Grange, and many regular clubs. He says he likes to call any dance just so the dancer has fun doing it. "On the side," Kenny owns and operates a grain and cattle ranch south of Winchester, Calif.

LADIES PASS THRU

by Kenny Young

First and third couples balance and swing
Lead right out to the right of the ring
Circle half and don't you blunder

The inside arch and outside under

1st and 3rd couples go to the couple on their right, circle half-way around so they are outside of square. Inside couples form an arch, and 1st and 3rd duck under so they face each other in center. Couples 2 and 4 then do a turn around so they are facing in.

The ladies pass thru and star by the right
In the center of the set

1st and 3rd ladies pass thru (passing right shoulders) and at same time raise their right hands for a star. The gents step in the star behind their partners so that the 1st and 3rd couples are making a r.h. star in center of set.

And now by the left with the couple you left.

Couples 1 and 3 star by the left with couples they were working with originally, couples 1 and 2 left hand star and couples 3 and 4 left hand star.

Back to the center and the two ladies chain

Turn left hand stars until two active ladies are facing center of set, and then they chain. No. 1 man has No. 3 lady and No. 3 man has No. 1 lady.

Pass right thru in the middle of the floor

Do a do-sa-do with the outside four

With new partners, couples in center pass right thru each other, passing right shoulders with persons facing them, then do-sa-do with persons they face in the outside couple.

No. 1 man will do-sa-do with No. 4 lady
No. 3 lady will do-sa-do with No. 4 man
No. 1 lady will do-sa-do with No. 2 man
No. 3 man will do-sa-do with No. 2 lady

Now circle four and 'round you go

And break that ring with a do-si-do

And home you go and everybody swing.

1st and 3rd gents should have opposite ladies.

Repeat for side couples, then everyone will have opposites. Call again for 1st and 3rd so ladies will get back home, and again for 2nd and 4th.



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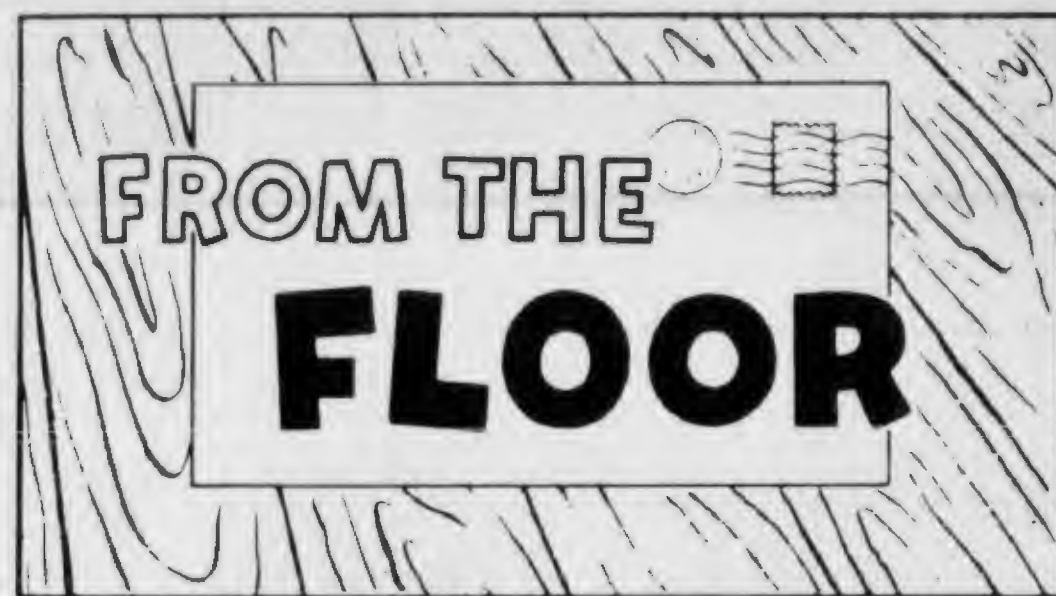
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Certainly enjoyed hearing what all the square dance leaders from different sections of the country had to say about the outlook for 1951. Notice you didn't have anyone from the Los Angeles area represented. How come?

ZELMA AMES
Des Moines, Ia.

(Editor's Note: We've had a lot of comments on the outlook for 1951. Because we wanted a broad view of square dancing, other than just the local area, which is regularly covered by this magazine, we purposely overlooked choosing any of the callers from the Los Angeles area to comment. Several additional letters have been received since publication date of that January issue, however. Two of them are printed here.)

Dear Editor:

Rather than make an optimistic or pessimistic statement, I will repeat what so many of the general dance public pass along to me from this area: (1) Too many poor callers, calling out of time with the music or calling too fast; (2) Too many new dances; (3) Too much rowdyism and roughing; (4) Too many dancers with inadequate instructions.

I make notes of complaints and suggestions and have listed them in order as to the greatest number received. I also hear considerable here about jealousies among callers and teachers that

(Continued next page)

(From the Floor continued)

often times are participated in by the dancers, perhaps because in this area most of the callers are amateurs out of their own clubs.

CARL JOURNELL
Houston, Tex.

Dear Editor:

Like a football team, square dancing has its "up and down" seasons... at least that is the history in Arizona during the past ten years. After each "down" period, the "up" push has always come back bigger and stronger than ever and with a better over-all balance. It is evident that square dancing is undergoing a change in most centers, but the experience of the past, and the progressive leadership developed to carry on, make '51 my choice for the best dancing we have ever known. Square dancing is not a jitterbug fad, but a program, hale and hearty, and which serves me in a proportion far greater than my recompense for it. Where can you get so much for so little?

JOE BOYKIN
(Editor, Thread the Needle)
Phoenix, Ariz.

Dear Editor:

Here is a little item that may interest you. On several evenings, on Station KCSB, 1350, Jim Carter, M.C., has put in a fine plug over the air for Sets in Order, as a help to out of town square dancers looking for a place to go. Also, the many fine features and help your three call books and Dancin' a Round have given.

PERRY KNIGHT
San Bernardino, Calif.

Sets in Order — Its Editor and Staff greatly appreciate the work done by the Carters and all the others who continually "PLUG" the publication, with the conviction that it can help and is helping in bringing square dancing fun closer to Mr. and Mrs. Square Dancer.

Dear Editor:

While the cartoon on the back cover of the November 1950 issue of Sets in Order has its humor and depicts a sad commentary on what one sees at dances now-a-days, it gives me an excuse for writing to you expressing my thoughts

(Continued next page)

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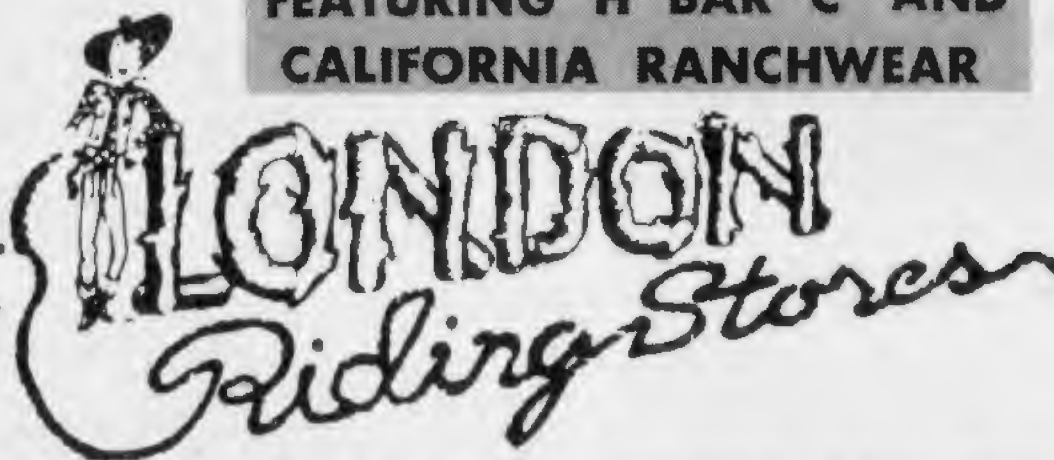


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(From the Floor continued)

on this aspect of square dancing which seems to be growing and which definitely is a detriment to square dancing.

Square dancing is supposed to exude an atmosphere of gaiety and friendliness, where everyone can have just a darn good time. During the past two years I have danced at "closed" clubs, "open" clubs and large public dances and have seen many times that supercilious attitude of some couples when someone in a square has unfortunately gone "astray" during a dance.

It is all right to be a "perfectionist" in anything, but here is the point I want to make. When such persons go to a public dance that "perfectionist" attitude should be left at home or they should stay with their own precision square. Like many other things, a small minority can make it very unpleasant for the vast majority. Let's keep square dancing in its natural atmosphere of co-operative friendliness.

E. H. FOOTE
Los Angeles, Calif.

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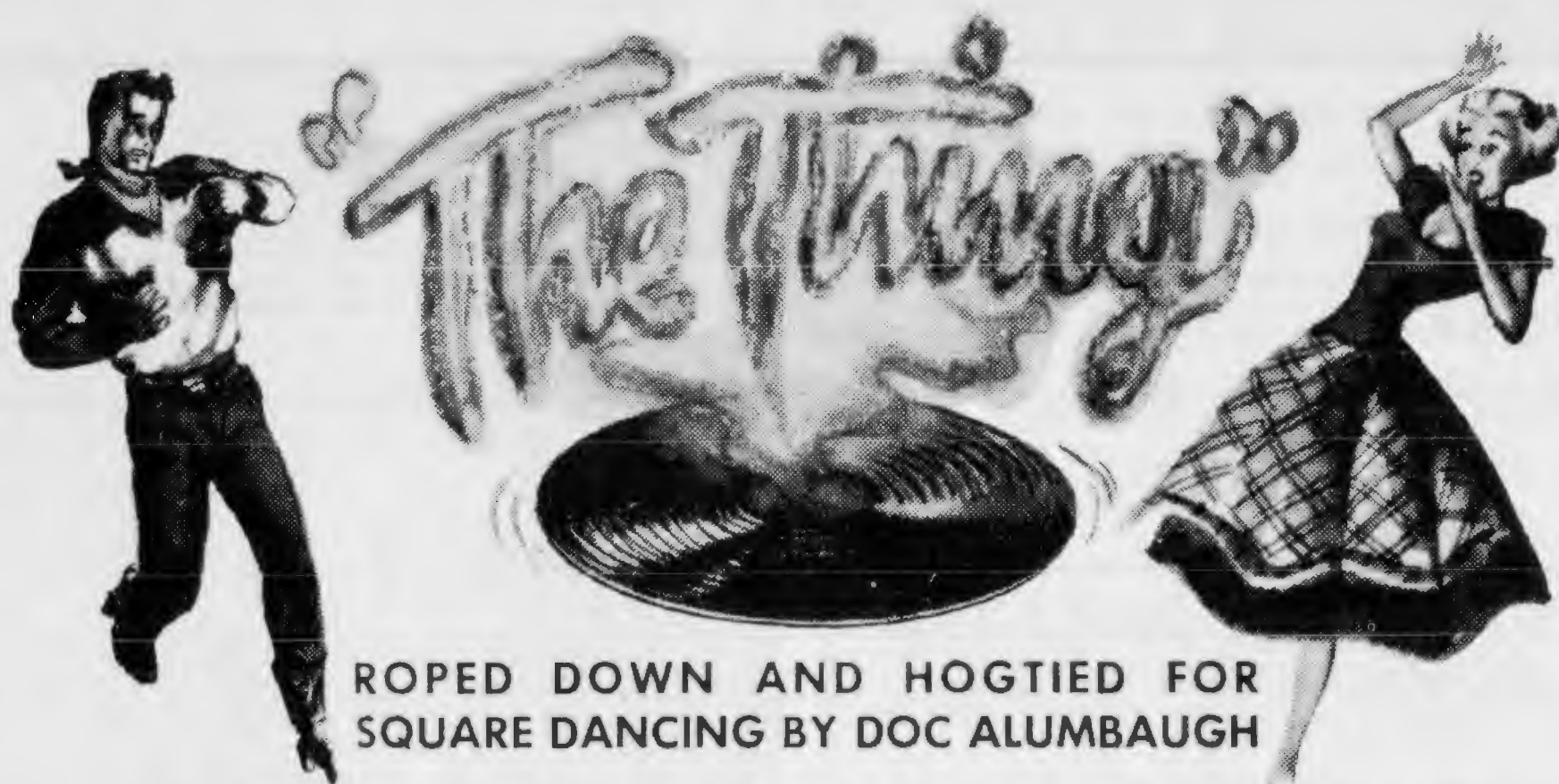
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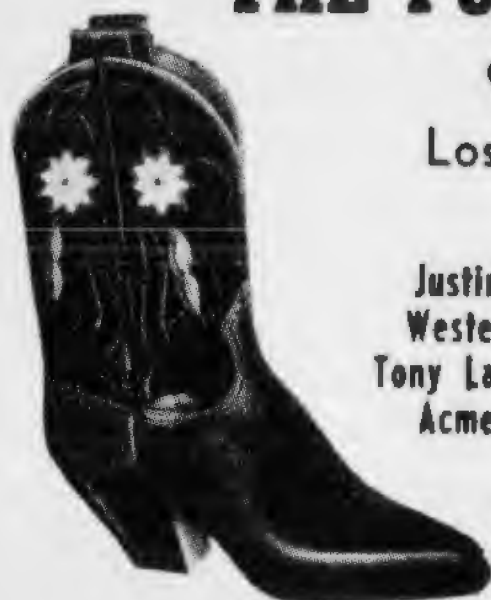
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VIRGINIA ANDERSON



Sets in Order takes this opportunity to bestow a grateful pat on the shoulder and a wish for success in her new venture, to Virginia Anderson, erstwhile Dance Editor, who upped and moved to Watsonville, in middle California, just before Christmas. Virginia has been an untiring worker for the cause of square dancing, and has devoted hours to such tasks as straightening up the Sets in Order files, preparing mailing lists, and acting as technical consultant on many dances published in the magazine. We'll miss her here in the office but we hope she finds happiness and plenty of square dancing to do in her new environment.

TOO MUCH — TOO LONG

Everybody thinks it's swell
When the caller starts to yell.
They dance and prance and meet the call
Swinging, winging 'round the hall.
Soon the pastime seems like work;
Then the styling starts to shirk;
Now they're barely dragging thru.
What's the caller trying to do?
Sometimes patter, sometimes song;
He's calling the darn things too long!

Take 5, sooner!

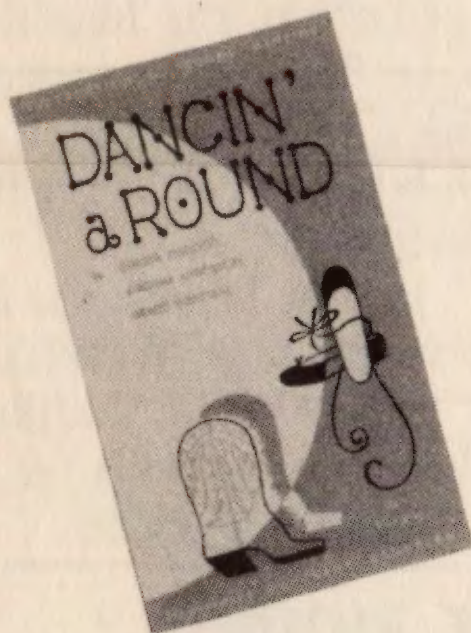
—By Harold Sturrock

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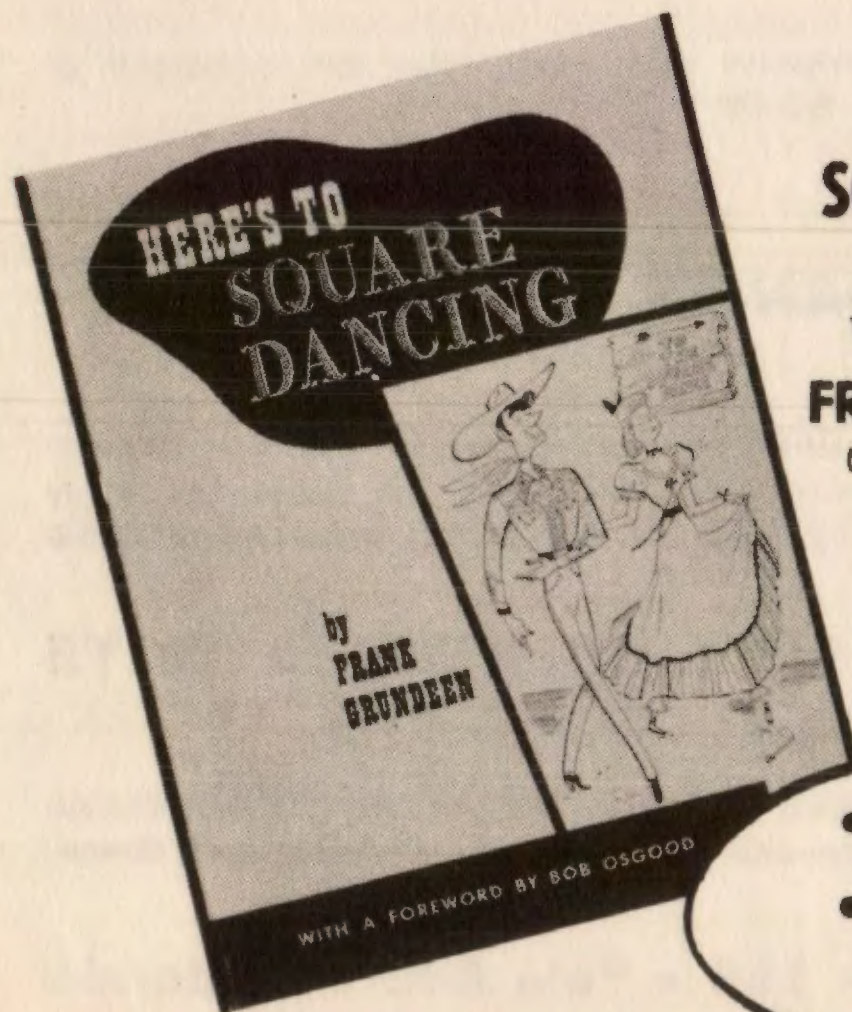
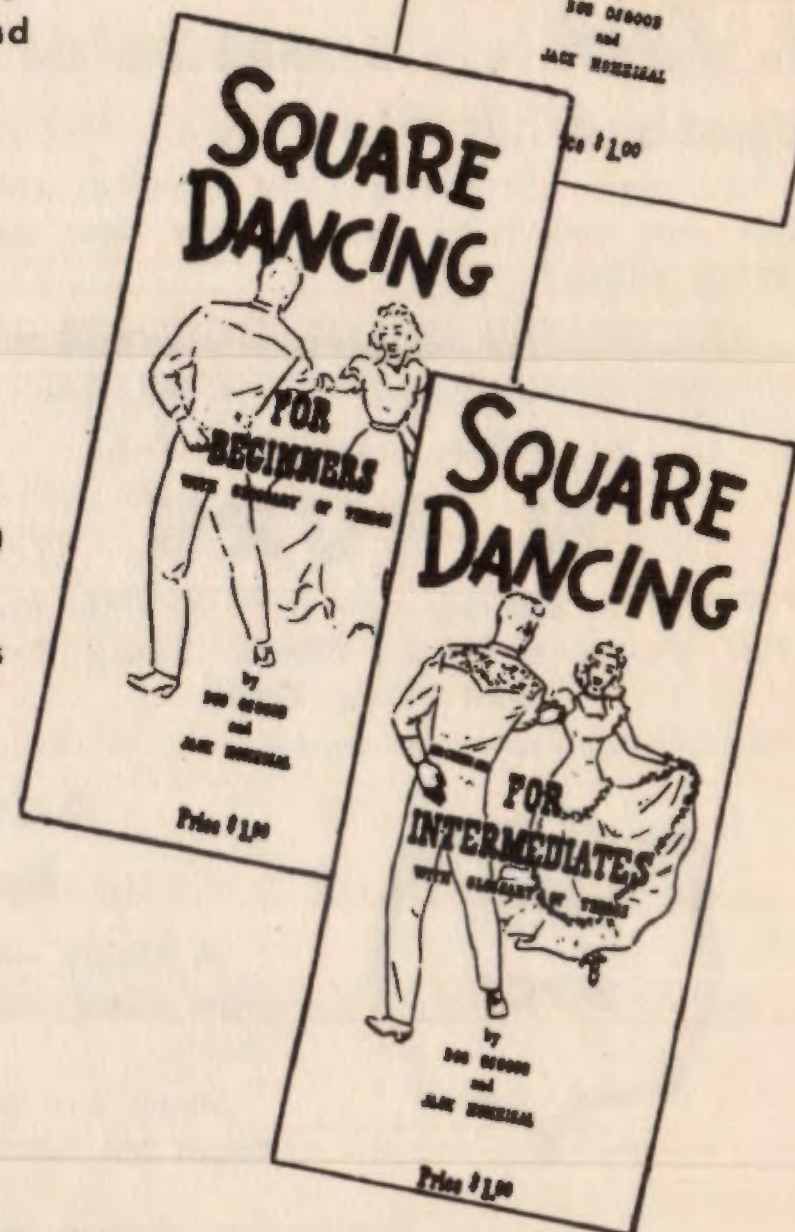
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Thurs., Feb. 15—Lufkin, Texas

Joe Stegall, 404 Ellis Ave.

Mon., Feb. 19—San Antonio, Texas

Rickey Holden, 835 Erie Ave.

On Friday, Feb. 16 at Lufkin, the Maxhimers
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On Saturday, Feb. 17, in Fort Worth, the Max-
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VERNON CARR



Mrs. Vernon Carr and the late Vernon Carr.

Vernon Carr, of Brookesmith, Texas, President of the Westerners Square Dance Association at the time of his passing, on September 30th, in Oklahoma City, had a credo or philosophy of square dancing. Drilled in teamwork all of his life, having attained athletic recognition at Trinity University at Waxahachie, Texas, and trained men at Great Lakes Naval Training Station in World War I, Carr felt that in square dancing there was not only an undrainable reservoir of fun for all kinds and conditions of people, but also a great social force for good, wholesome recreation and teamwork.

He enjoyed dancing and calling, himself, and constantly studied to improve his own techniques and then to help others gain facility and so give greater pleasure. He was the "Daddy" of square dancing in Brown County, with many classes and dances for which he called. He believed that clubs and groups must develop callers within their ranks and this he strove to do until his own groups could count over a score of top callers.

As President of the Westerners Square Dance Association, Carr was a tireless worker. His tact, kindness, and abundant good will healed many a breach and many times he said, "Square dancing is a *big* thing, bigger than any one man, bigger than you or I. Let's all get in and do our best to keep it what it should and can be."

Why Western Square Dancing—Cont'd.
to square dancing add the life and color which are so needed in today's world. The costume actually sets the scene for square dancing.

West Still Unknown

To some of those living in the East, who have never left their homes, the West today is still well populated by marauding bands of Indians and cowboys. Let them but look to the industries of the large cities to realize the West is no different from the rest of the country. Even rural areas have given up old-fashioned methods. Today's cry is, "Challenge!" So, in the case of Western square dancing, the challenge is answered in the satisfaction of weaving figures freely at the command of the caller; and to express fun, freedom, and excitement thru dancing.

Thank goodness the future of square dancing lies in the vast majority of dancers rather than in a few culturally conscious obstructionists. It depends entirely on what one is seeking. Is it on the one hand a "fun" hobby, or is it rather a cultural society of exactness geared to a pace of many years ago, with all the accompanying limitations?

Western American square dancing will come into its own as a genuine, original type, and our American folk culture will be that much enriched.

Let Dancers Decide

If square dancing is to continue any period, let the dancers decide. Don't preach and don't worry. Look and listen — then act! Let square dancing progress so that the greatest good is available to the greatest number. "Dancing is one of the things that the world needs most at this time," a great American said recently. Take dancing and put it in a form so it can be understood. Make it the dance of the majority—not of a few who say, "That will never work. It isn't done the way I found it in this authoritative source, written in 1802."

Ask yourself, "Will the dance I represent and teach do the most good for the greatest number? Is it fun? Has it challenge? Does it satisfy the creative ability and urge of its exponents? Can it be presented simply and be fun for the absolute novice and at the same time be flexible enough to interest those "old-timers" who make the activity a once-a-week recreational habit?"

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Incidentally Doc Alumbaugh's "*All American Promenade*" recorded on Windsor R 605 is making a name for itself around Southern California as a good easy mixer with lots of pep.

"COME AND SEE US"

Another proof of the hospitality of square dance groups across the nation comes in the form of a letter from the South Dakota Square and Folk Dance Federation, which says, in part,

"Feeling that many may not be aware of organized square and folk dancing in this area, hope that word may be conveyed to any callers or exhibition groups who may be travelling through eastern South Dakota. Would appreciate any such people when they expect to travel here letting us know so that they can join our groups if they desire. Please contact Ed Michl, President, South Dakota Square and Folk Dance Federation, 704 N. Broadway, Watertown, South Dakota.

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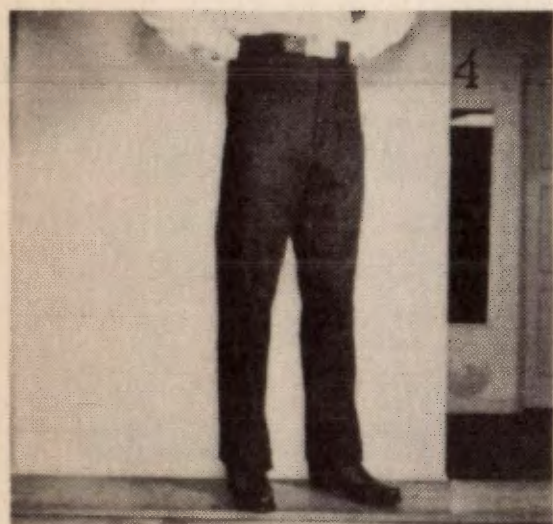
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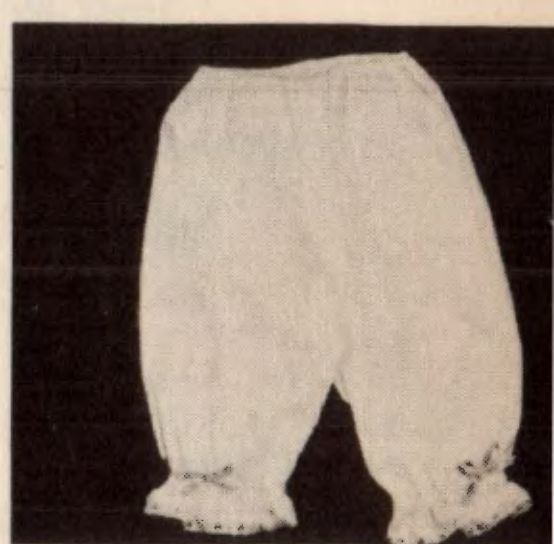
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EDITOR GOES A TRAVELING

As you get this issue of Sets in Order, its
editor, Bob Osgood and Ginger Osgood will be
just finishing up a tour of the Eastern States.
They will be conducting Institutes in Chicago,
Cincinnati, Pittsburgh, Massachusetts and New
York, Michigan and Wisconsin. For a "State of
the Nation" report as seen through the eyes of
two Californians, watch for the coming issues of
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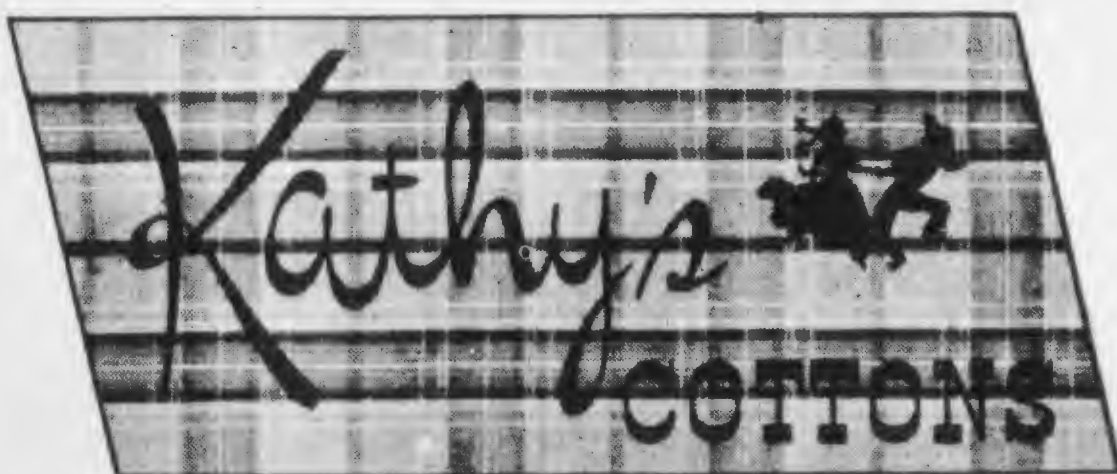
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